

*Phaudrig* Crohoore  
an  
*Irish Ballad*  
for  
Chorus and Orchestra

Written by  
J. SHERIDAN LE TANGU

Set to Music by

*Charles Villiers Stanford.*

Op. 62.

Price 1/6 net.



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TO THE EVER-GREEN MEMORY  
OF  
WILLIAM R. LE FANU

I DEDICATE THIS WORK.

C. V. S.

# PHAUDRIG CROHOORE.\*)

Poem by  
J. SHERIDAN LE FANU.

Set to music by  
C. V. STANFORD, Op. 62.

*Allegretto pesante.* (♩ = 104.)

Pianoforte.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The piece is marked 'Allegretto pesante' with a tempo of 104 beats per minute.

The vocal entry consists of four staves. The first three staves are for the vocalists, and the fourth is for the piano accompaniment. The lyrics are: "Oh! Phau-drig Cro - hoore was the broth of a boy, An' he". The piano accompaniment begins with a few chords and then follows the vocal melody.

The second line of the song continues with the same four-staff format. The lyrics are: "stood six foot eight; An' his arm was as". The piano accompaniment continues with chords and a bass line.

\*) i.e. Patrick Connor.  
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round as an - o - ther man's thigh\_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh\_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh\_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh\_ 'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

(♩ = ♩)

*mf*

An' his hair \_\_\_\_\_ was as black as the shadows of night. An' hung o - ver the

*mf* *p*

scars left by many a fight;

*mf* An' his voice, like the

*mf* An' his voice, like the

thun - der, was deep, strong, and loud,

*f* An' his eye like the

*f* An' his eye like the

*sf* An' his eye like the

thun - der, was deep, strong, and loud, An' his eye like the

*sf* *f*

**A**

lightning from un - der the cloud.

*mp* An' all the girls

*mf* An' all the girls

lightning from un - der the cloud.

lightning from un - der the cloud.

lightning from un - der the cloud.

**A**

liked him, for he could spake ci-vil, and sweet when he liked it,

liked him, for he could spake ci-vil, and sweet when he liked it,

*p* For he was the

*mp* And there was - n't a girl from thir - ty five

*mp* And there was - n't a girl from thir - ty five

*p* But he could get round her. But of

*p* But he could get round her. But of

*f* under, Divil a matter how cross... But of

*f* under, Divil a matter how cross... But of

*p*

**B**

all the sweet girls that smiled on him but one, one was the girl of his heart,

all the sweet girls that smiled on him but one, one was the girl of his heart,

all the sweet girls that smiled on him but one,

all the sweet girls that smiled on him but one,

heart, an' he loved her a-lone; For

heart, an' he loved her a-lone; For

one was the girl of his heart an' he loved her a-lone; For

one was the girl of his heart an' he loved her a-lone; For

warm as the sun, as the rock firm and sure, Was the love of the heart of

warm as the sun, as the rock firm and sure, Was the love of the heart of

warm as the sun, as the rock firm and sure, Was the love of the heart of

warm as the sun, as the rock firm and sure, Was the love of the heart of

(♩ = ♩)

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Brien, For his love, like his hatred, was strong as the lion, was strong as...

Brien, For his love, like his hatred, was strong as the lion, was strong as...

Brien, For his love, like his hatred, was strong as the lion, was strong as...

Brien, For his love, like his hatred, was strong as the lion, was strong as...

the lion.

the lion.

the lion.

the lion.



# Andante. (♩ = 96)

9

Tenors. *mf*  
 But Michael O' Hanlon loved Kathleen as well As he hat-ed Cro-hoore, an' that  
 Basses. *mf*  
 an' that

The first system of the musical score. It features a vocal line for Tenors and Basses, and a piano accompaniment. The lyrics are: "But Michael O' Hanlon loved Kathleen as well As he hat-ed Cro-hoore, an' that". The tempo is marked "Andante" with a quarter note equal to 96 beats per minute. The key signature has one flat (B-flat). The time signature is common time (C). The vocal line starts with a melodic phrase, followed by the lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines.

same was like hell. But O' Bri-en liked him, for they were the same  
 same was like hell.

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "same was like hell. But O' Bri-en liked him, for they were the same". The piano accompaniment includes a section marked "pp" (pianissimo) and "p" (piano).

parties, the O' Bri-ens, O' Hanlons, and Mur-phys and Car-tys; An' they  
 An' they

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "parties, the O' Bri-ens, O' Hanlons, and Mur-phys and Car-tys; An' they". The piano accompaniment includes a section marked "D" (D major) and "mf" (mezzo-forte).

all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the  
 all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the". The piano accompaniment includes a section marked "f" (forte).

Altos. *mf* *cresc.*

Tenors. An' O' Haulon made up to O' Brien, an' says he, *f*

Basses. batin' he gave them be-fore. "I'll  
 batin' he gave them be-fore.

*p*

*Allegretto. (♩ = 100)*

mar - ry your daughter, if you'll give her to me."

*sf* *sf*

Sopranos.

Altos.

*mf*

An' the match was made up, an' when Shrove - tide came

*mf*

An' the match was made up, an' when Shrove - tide came

*sf*

on the com - pa - ny as - sem - bled, three hun - dred, if

on the com - pa - ny as - sem - bled, three hun - dred, if

*f*

*sf*

**E**

one.

one.

*mf*

There was all the O' Hanlons, an'

*f*

*mp*

**E**

*mf*

An' the

*mf*

An' the

*mf*

There was all the O' Hanlons, an' Murphys, an' Car - tys,

Murphys, an' Car - tys.

*f*

*mf*

young boys an' girls of all of them par - ties.

young boys an' girls of all of them par - ties.

*mf*  
The O'-

*mf*  
The O'-

*mf*  
An' the pi - pers an'

*mf*  
An' the pi - pers an'

Bri - ens, of course, gath-er'd strong on that day, An' the pi - pers an'

Bri - ens, of course, gath-er'd strong on that day, An' the pi - pers an'

*cresc.*

fid - dlers were tear - in' a - way; There was

fid - dlers were tear - in' a - way; There was

fid - dlers were tear - in' a - way;

fid - dlers were tear - in' a - way;

6

**F**

roar - in', an' jumpin', an' jig-gin', an' flingin'; There was

roar - in', an' jumpin', an' jig-gin', an' flingin'; There was

There was roar - in', an' jum-piu', an' jig-gin', an'

There was roar - in', an' jum-piu', an' jig-gin', an'

**F**

roar - in', an' jumpin', an' jig-gin', an' flingin';

roar - in', an' jumpin', an' jig-gin', an' flingin';

flingin'; There was roar - in', an' jum-piu', an' jig-gin', an'

flingin'; There was roar - in', an' jum-piu', an' jig-gin',

an' kis-sin', an'

An' jok-in', an' blessin', an' kis-sin', an'

flingin'; an' kis-sin', an' sing - in';

An' jok-in', an' blessin', an' kis-siu', an' sing - in';

singin', blessin', sing - - - in, An' they wor all laugh-

singin', blessin', sing - - - in, An' they wor all laugh-

jok-in', kis-sin', An' they wor all laugh-

jok-in', kis-sin', An' they wor all laugh-

- in, why not to be sure? How O' Han - lon came in - side of

- in, why not to be sure? How O' Han - lon came in - side of

- in, why not to be sure? How O' Han - lon came in - side of

- in, - How O' Hau - lon came in - side of

**G** Phau - drig Cro - hooore; An' they

Phau - drig Cro - hooore; An' they

Phau - drig Cro - hooore; An' they

Phau - drig Cro - hooore; An' they

**G**

talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'  
 talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'  
 talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'  
 talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'

drink - in' all while they were ab - le; An' with pi - pin' an'  
 drink - in' all while they were ab - le; An' with pi - pin' an'  
 drink - in' all while they were ab - le; An' with pi - pin' an'  
 drink - in' all while they were ab - le; An' with pi - pin' an'

fidd - lin', an' roar - in' like thun - der, an' roar - in' like  
 fidd - lin', an' roar - in' like thun - der, an' roar - in' like  
 fidd - lin', an' roar - in' like thun - der, an' roar - in' like  
 fidd - lin', an' roar - in' like thun - der, an' roar - in' like

**H**

thun - - - - - der,

thun - - - - - der,

thun - - - - - der, with pi - pin' an'

thun - - - - - der, with pi - pin' an'

**H**

your headyou'd think fair - ly was

an' roar - in' like thun - der, your headyou'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your headyou'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your headyou'd think fair - ly was

*tr* *tr* *tr* *tr*

split - tin' a - sun - - - - der.

split - tin' a - sun - - - - der.

split - tin' a - sun - - - - der.

split - tin' a - sun - - - - der.

*tr* *tr* *tr* *tr*



An' the priest— call'd

An' the priest— call'd

An' the priest— call'd

out

out

out

*ff* *sf*

"Si - - - lence, ye black guards, a - gin?"

*p* *poco rall.*

An' he took up his prayer-book, just goin' to be-gin.

An' he took up his prayer-book, just goin' to be-gin.

*p* *poco rall.*

**K**

*pp*

An' they all held their tongues from their fun - nin' an'

*pp*

An' they all held their tongues from their fun - nin' an'

*pp*

An' they all \_\_\_\_\_ held their

*pp*

An' they all \_\_\_\_\_ held their

*pp*

**K**  $\text{b}^2$

baw - lin' so si - lent you'd no - tice the

baw - lin' so si - lent you'd no - tice the

tongues so si - lent you'd no - tice the

tongues so si - lent you'd no - tice the

**Più lento. (♩ = 76.)**

small - est pin fal - lin'.

small - est pin fal - lin'.

small - est pin fal - lin'.

*mf* *solenne*

small - est pin fal - lin' And the priest was

*mf*

When the door sprang back to the wall, an'

When the door sprang back to the wall, an'

When the door sprang back to the wall, an'

just be-gin-nin' to read, When the door sprang back to the wall, an'

Quasi tempo primo ma più pesante e maestoso. (♩ = 92)

in walk'd Cro - hoore. Oh! Phau-drig Cro-hoore was the

in walk'd Cro - hoore. Oh! Phau-drig Cro-hoore was the

in walk'd Cro - hoore. Oh! Phau-drig Cro-hoore was the

in walk'd Cro - hoore. Oh! Phau-drig Cro-hoore was the

broth of a boy, An' he stood six foot eight; An' his arm was as

broth of a boy, An' he stood six foot eight; An' his arm was as

broth of a boy, An' he stood six foot eight; An' his arm was as

broth of a boy, An' he stood six foot eight; An' his arm was as

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

Andante. ( $\text{♩} = 66$ )

'Tis Phau - drig was great!

'Tis Phau - drig was great!

'Tis Phau - drig was great!

'Tis Phau - drig was great!

**L**

As a black cloud moves

An' he walked slowly up, watch'd by ma-ny a bright eye. As a black cloud moves

An' none strove to stop him, for  
 An' none strove to stop him, for  
 on thro' the stars of the sky; An' none strove to stop him, for  
 on thro the stars of the sky;

Phaudrig was great,  
 Phaudrig was great,  
 Phaudrig was great,  
 Till he

stood, all a - lone, just op - po-site the sate where O' Han-lon and

Kath-leen, his beau-ti-ful bride, were sit-tin' so il-li-gant out side by

(♩ = ♩) Tenors.

*p*  
An' he gave her one look that her  
side.

heart almost broke, *f*  
An' he turn'd to O' Brien, her fa-ther, and

**M** Tenor. *mf*  
spoke; An' his voice, like the thun - der, was deep, strong and loud,  
Bass. *mf*  
An' his voice, like the thun - der, was deep, strong and loud,

Soprano. *f*  
An' his eye shone like lightning from un - der the cloud.  
Alto. *f*  
An' his eye shone like lightning from un - der the cloud.  
Tenor. *f*  
An' his eye shone like lightning from un - der the cloud.  
Bass. *f*  
An' his eye shone like lightning from un - der the cloud.

*f*

Bass.

did not come here like a tame, crawlin' mouse, But I stand like a man in my e-nemies'

*mp**cresc.*

house. In the field, on the road, Phaudrig ne-ver knew fear Of his

foe-men, An' God knows he scorns it here; So lave me at

aise, for three minutes or four. So lave me at aise—— to

spake to the girl,—— to spake to the girl—— I'll ne-ver see

*rall.*

## Andante. (♩ = 84)

Sopran.

And to Kath - leen he turn'd,

more."

*p dolce*

Sopran.

Alt.

*p*

an' his voice changed its

an' his voice changed its

tone,

For he thought of the days when he

tone,

For he thought of the days when he

call'd her his own,

An' his

call'd her his own,

An' his



eye blazed like light-ning from un - der the cloud on his false-heart-ed

eye blazed like light-ning from un - der the cloud on his false-heart-ed

girl, reproachful and proud, An' says he,

girl, reproachful and proud, An' says he,

**Lento espressivo.** (♩ = 72)

Bass *p*

"Kath-leen bawn, is it true what I hear, That you mar - ry of your

free choice with-out threat or fear? If so, spake the word, an' I'll turn an de-part.

**P**

Cheat-ed once, an' once on - ly by wo - man's false

**P**

Andante. (♩ = 86)

heart."

*p* 3

Soprano.

Alto.

*pp* Oh!

*pp* Oh!

*mf* *p* 3

sor - row and love made the poor girl dumb,

sor - row and love made the poor girl dumb,

*pp*

*pp*

An' she tried hard to spake, but the words wouldn't come;

*pp*

An' she tried hard to spake, but the words wouldn't come;

*molto legato*

For the sound of his voice, as he stood there for -

For the sound of his voice, as he stood there for -

*pp*

ninst her, went cold, cold on her heart, as the night-wind in

ninst her, went cold, cold on her heart, as the night-wind in

**Q**

win - ter,

win - ter,

**Q**

## Più Andante. (♩ = 96)

An' the  
 An the tears in her blue eyes stood trem - blin' to flow,  
 An' the  
 An' the

tears in her blue eyes stood trem - blin' to flow,  
 an' the tears stood trem - blin', An' pale was her  
 tears in her eyes stood trem - blin' to flow, An' pale was her  
 tears in her eyes stood trem - blin' to flow,

cheek, as the moon - shine on snow.  
 cheek, as the moon - shine on snow.  
 An' pale was her cheek as the

Musical notation includes treble and bass staves for voice and piano, with dynamic markings *mp*, *p*, *cresc.*, and *mf*. The tempo is marked *Più Andante* with a quarter note equal to 96 beats per minute.

**R** *mf*

An' the tears in her blue eyes stood read - y to

An' the tears in her blue eyes stood read - y to

An' the tears in her blue eyes stood read - y to

moon - shine on snow, An' the tears stood read - y to

*poco cresc.*

**R**

flow, and pale \_\_\_\_\_ was her cheek \_\_\_\_\_ as the

flow, and pale was her cheek, and pale was her cheek as the

flow, and pale was her cheek, and pale was her cheek as the

flow, and pale \_\_\_\_\_ was her cheek as the

*pp*

moon - - shine, the moon - - shine on snow.

moon - - shine, the moon - - shine on snow.

moon - - shine, the moon - - shine on snow. And

moon - - shine, the moon - - shine on snow.

*6*

*cresc.*  
and pale was her cheek,  
*cresc.*  
and pale was her cheek,  
*cresc.*  
pale, and pale was her cheek,

*poco cresc.*

*mf* and pale was her cheek, *pp* as the moon-shine on  
*mf* and pale was her cheek, *pp* as the moon-shine on  
*mf* and pale was her cheek, *pp* as the moon-shine on  
*mf* and pale was her cheek, *pp* as the moon-shine on

and pale was her cheek, as the moon-shine on

snow.  
snow.  
snow.  
snow.

*p*

*mf* For he knew by one

*mf* Then the heart of bold Phaudrigswell'd high in its place, For he knew by one

*cresc.* That, tho' strangers and foemen their pledged hands might  
look in that beau - ti - ful face, That, tho' strangers and foemen their pledged hands might

*cresc.* look in that beau - ti - ful face, That, tho' strangers and foemen their pledged hands might

Her true heart was his, \_\_\_\_\_ an' his on - ly for e - - -

sev - er, Her true heart was his, \_\_\_\_\_ an' his on - ly for e - - -

sev - er, Her true heart was his, \_\_\_\_\_ an' his on - ly for e - - -

sev - er, Her true heart was his, \_\_\_\_\_ an' his on - ly for e - - -

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver.

call, An' says Phau - - drig

call, An' says Phau - - drig

call, An' says Phau - - drig

ff

"She's mine still,

mf Then up jump'd O' Han-lon au a

mf Then up jump'd O' Han-lon an' a

in spite of you all!"

p



tall boy was he\_ An' he look'd on bold Phaudrig as

tall boy was he\_ An' he look'd on bold Phaudrig as

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "tall boy was he\_ An' he look'd on bold Phaudrig as".

fierce as could be;

fierce as could be;

An' says he, "By the ho - ly be - fore you go

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "fierce as could be; fierce as could be; An' says he, 'By the ho - ly be - fore you go". The piano accompaniment includes a crescendo marking (*cresc.*) towards the end of the system.

out, Bold Phau - drig Cro - hoore, you must fight for a - bout"

The third system of the musical score consists of three vocal staves and a piano accompaniment. The lyrics are: "out, Bold Phau - drig Cro - hoore, you must fight for a - bout". The piano accompaniment includes a crescendo marking (*cresc.*) and a forte marking (*f*) towards the end of the system. The system concludes with a double bar line and a repeat sign.

*mf* *cresc.*  
Then Phau-drig made an - swer "I'll do my en - dea - - vour!"  
*p* *cresc.*

*ff* An' with one blow he stretched bold O' Han - - lon for  
*ff* An' with one blow he stretched bold O' Han - - lon for  
*ff* An' with one blow he stretched bold O' Han - - lon for  
*ff* An' with one blow he stretched bold O' Han - - lon for

**Allegro assai. (♩ = 112)** *mf*

ev - er. In his arms he took Kathleen, an' stepped to the  
ev - er. In his arms he took Kathleen, an' stepped to the  
ev - er.  
ev - er.

*mf* *sf*

door, An' he leap'd on his horse, an he flung her be-

door, An' he leap'd on his horse, an he flung her be-

*sf*

fore. An' they all were so both-er'd that not a man

fore. An' they all were so both-er'd that not a man

An' they all were so both-er'd that not a man

An' they all were so both-er'd that not a man

*p*

stirred Till the gallop-ing hoofs on the pave - ment were

stirred Till the gallop-ing hoofs on the pave - ment were

stirred Till the gallop-ing hoofs on the pave - ment were

stirred Till the gallop-ing hoofs on the pave - me were

**V**

heard; And up they all start - ed, like  
 heard; And up they all start - ed, like  
 heard; And up they all start - ed, like  
 heard; And up they all start - ed, like

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**V**

bees in a swarm, an' they riz a great shout, like the burst of a  
 bees in a swarm, an' they riz a great shout, like the burst of a  
 bees in a swarm, an' they riz a great shout, like the burst of a  
 bees in a swarm, an' they riz a great shout, like the burst of a

storm; an' they roar'd an' they ran,  
 storm; an' they roar'd an' they ran,  
 storm; an' they roar'd an' they ran,  
 storm; an' they roar'd an' they ran,

*cresc.*

an' they roar'd, an' they ran, an' they shout - ed ga - lore; —

an' they roar'd, an' they ran, an' they shout - ed ga - lore; —

an' they roar'd, an' they ran, an' they shout - ed ga - lore; —

an' they roar'd, an' they ran, an' they shout - ed ga - lore; —

*ff*

*dim.*

*mf* But Kath-leen and Phaudrig they

*mf* But Kath-leen and Phaudrig they

*mf* But Kath-leen and Phaudrig they

*mf* But Kath-leen and Phaudrig they

*mf* Kath-leen and Phaudrig they

## Tempo I. ma piu maestoso. (♩ = 92)

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

great!

great!

great!

great!

*ff*

*dim.*

*p*

*dim.*

*pp*

6

## Andante tranquillo (♩ = 66)

But them days are gone by, an' he is no more, An' the

But them days are gone by, an' he is no more, An' the

But them days are gone by, an' he is no more, An' the

But them days are gone by, an' he is no more, An' the

green grass is grow-in' o'er Phaudrig Cro-hoore:

green grass is grow-in' o'er Phaudrig Cro-hoore:

green grass is grow-in' o'er Phaudrig Cro-hoore:

green grass is grow-in' o'er Phaudrig Cro-hoore: For he

could not be ai-sy or qui-et at all; —

An' the

An' the

An' the



green grass is grow - in' o'er Phaudrig Cro - hoore.

green grass is grow - in' o'er Phaudrig Cro - hoore.

green grass is grow - in' o'er Phaudrig Cro - hoore.

*pp*

*pp* An' the

*pp* An' the

*pp* An' the

*mf* As he lived a brave boy, he re - solved so to fall.

*mf*

green grass is grow - in' o'er Phaud - rig Cro - hoore.

green grass is grow - in' o'er Phaud - rig Cro - hoore.

green grass is grow - in' o'er Phaud - rig Cro - hoore.

*f* An' he

*pp*

took a good pike for Phaudrig was great, An' he fought, an' he

**Z** *pp* An' the green grass is  
*pp* An' the green grass is  
*pp* An' the green grass is  
 died in the year nine - ty - eight; —

*p* grow - in' o'er Phaudrig Cro - hoore. An' the day that Cro -  
*p* grow - in' o'er Phaudrig Cro - hoore. An' the day that Cro -  
*p* grow - in' o'er Phaudrig Cro - hoore. An' the day that Cro -  
*p* An' the day that Cro -

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

*all*

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

*pp*

*all*

boy was stretch'd, an' a strong heart was still'd.

*ppp*

*all*